

Communist Mass Culture with Music - From Classical to Temporal Jazz music, with some Theory
By Slavoj Žižek

A. The commencement - Nibulengen Ringe

First there is a small interlude, it is a small piece of symphony in itself. It means there is a pure Burrow, where the truth is held. Here Kafka's Burrow, meets a Communist parable, in the end of the 1931 Stalinist pact with CPSU, there is a charged withdrawal of all intellectuals and militants including Trotsky, as hiding in time.

The next set of interludes, then is an odyssey in that time-period of 1917-31, between collectivization and revolutionary fear. This then is purely Wagnerian, to outlive the Soviet Union, in existential life time, which means in the critique of Hegel, in the praxis-group of the 1980s in Yugoslavia, the need to move into pure reloaded MLM or Trotskyist politics, as the future. Here the symphony with its interludes, and large movements, even minimal parallaxes, is a truth-procedure of only the militants.

B. The 1960s - Jazz and Movement-Orientation, the Line

As we proceed to the tonal system established by Miles Davis, Charlie Parker and of course Charles Mingus and John Coltrane, a line orientation on their music, indicates that tragedy, the previous tenor of the Trotskyist symphony, shifts to the real movement of the people, and even genius and black spirit, all of this as a temporal movement of 4/4 basic structures, with a lot of improvisation off mediate scales, into parallax worlds and pure worlds, such an avant-garde prophetic interstices, where Epicurus claims the Gods dwell, for the simple reason in jazz movements, that the world is finally only an artistic poem of itself. What this minimal line in jazz means, is that a world is non-dialectical, it is only a few minimal worlds that Communism aspires to, in fact the unbearable lightness of being in-existent some poetic shore, where a man is in a demonstration, or flatly this victory of the people.

C. Recent Theory of Rap

With this tenor of high classical music, and German Idealism, and with its symphony and tragedy, comes the opposite, comedy and victory, even high victory of the line in jazz ensembles, that shifts to the virtual line in rap, mixed at a virtual jazz note based rap in Kendrick Lamar's recent breakthroughs with Kenny Mason and even Mos Def, all of which create a parallelism to normal life called Christian and even Islamic and Jewish worlds, that Hebrew scale of imperatives and non-operatives, mixed with high partials of interventionism, all of which creates pure worlds of Communism - the eternal invariants, or finally a theory of politics and even French pure politics of Alain Badiou and Jacques Rancière, and why not even Shomit Sirohi with some mixes of impure economics.

D. The Total Movements

All movements together constitute the matrix of Communism, as the little piece of the real and subject, as people. The Sirohian subject is Aeneas, the simple man or party which creates a republic, in a parallax with the present contemporaneity of the vast movement of speed and slowness, that constitutes a meter, or high meter called in musical worlds by Sirohi, tempo. This means the tempo of communism, is its simplicity, with high complex possibilities, which means it is a Dizzy Gillespie type of subjective poem that Communism means.